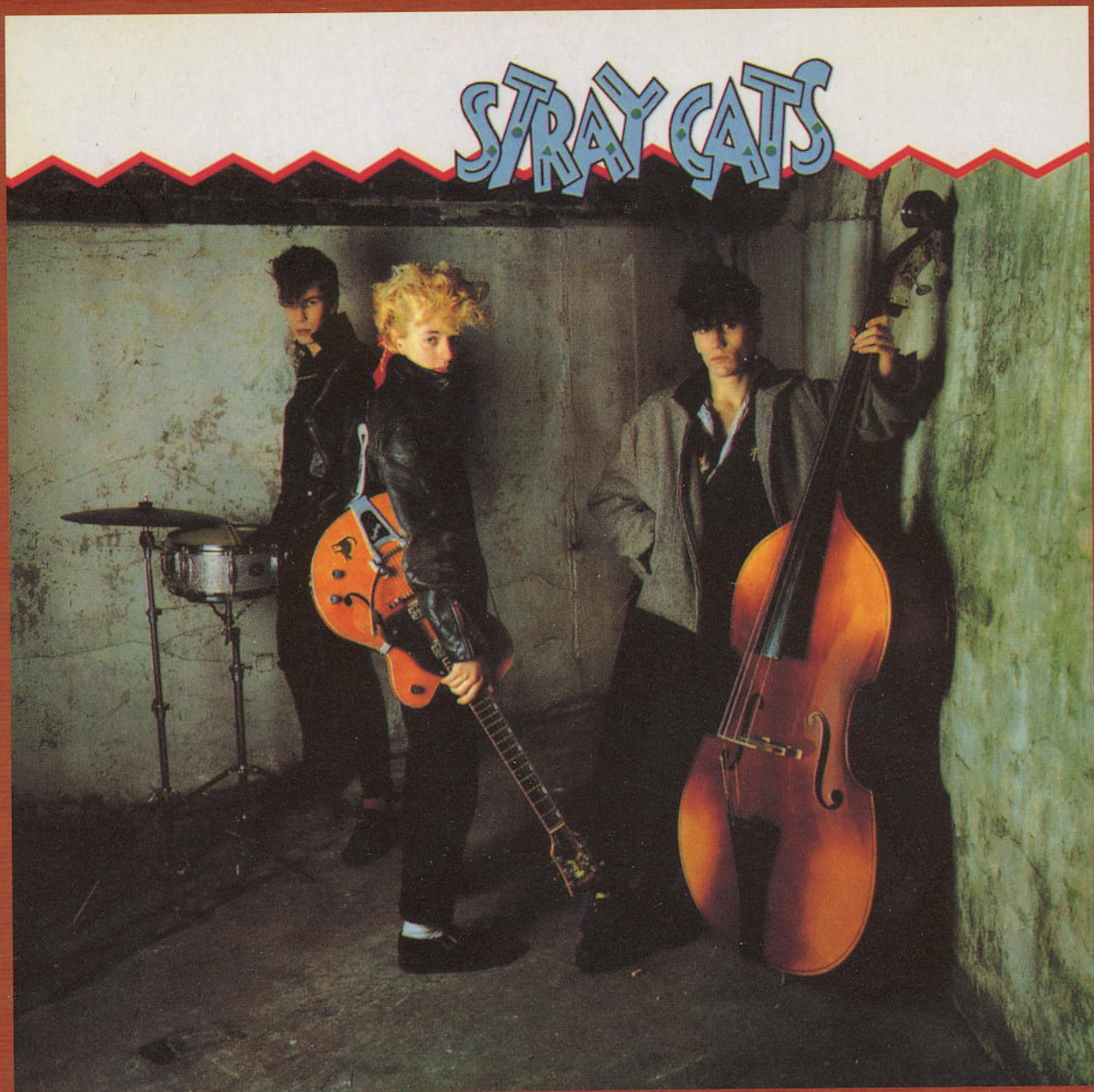


Reprint of **BAND SCORE** Series



STRAY CATS

STRAY CATS

バンド・スコア復刻版 ストレイ・キャッツ 「涙のラナウェイ・ボーイ」

SHINKO MUSIC PUB.CO.,LTD.

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マイ・ワン・ディザイアー

“CRAWL UP AND DIE” “WILD SAXAPHONE” は著作権の都合の上、掲載出来ませんでした。あらかじめご了承下さい。

RUNAWAY BOYS

涙のラナウェイ・ボーイ
Words & Music by Brian Setzer and James McDonnell

□Aでのパターンがこの曲のメイン・リフとなっている。このリフをまずはキチンと身につけてもらいたい。ギターはシャッフルのオルタネイト・ピッキングで弾くのだが、ダウン・ピッキングの方に充分アクセントを効かせてやるといい感じになる。6弦開放のE音は返しのアップ・ピッキングが、ついでに触れてしまうといった感じになればベストだろう。曲全体がミューツ気味にプレイされているので、右手はブリッジに乗せた状態でプレイしよう。□Bではダビ

ングされたもう1本のギターが登場。1人で弾く場合はどちらかを選ばなければいけないが、その際は上のパートがいいだろう。こちらはコード・フォームを利用したプレイだ。□Jのソロ・パート、13小節目からのアーム・プレイは、アームを持ったままのピッキングとなる。アームを下げた状態での音程はさほど気にせず、元のE音にしっかりと戻すことの方が大切だ。

4

The musical score is written for four parts: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two main sections, A and B, separated by a double bar line. Section A starts with a guitar riff (A) and a vocal line. Section B starts with a guitar solo (B) and a vocal line. The guitar part includes various techniques such as alternate picking, arm playing, and bends. The bass part provides a steady accompaniment. The drums play a consistent shuffle pattern. The score includes fingerings, pickings, and other performance instructions.

C

GonA

C

E7

A7

Vocal

Guitar

Bass

Drums

13.) Get — kicked out — for com-ing home at down — Mum —
hair's all grea-sy and you feel like a slob You're

E7

A7

D

E7

A7

Vocal

Guitar

Bass

Drums

13.) Get — kicked out — for com-ing home at down — Mum —
hair's all grea-sy and you feel like a slob You're

E7

A7

E7

A7

Vocal

Guitar

Bass

Drums

— and dad — cursed the day you were born — Throw — your clothes — in — to a duf-fel bag — Shout —
on-ly fit — teen and you can't get a job Run — in — to the lunch ette and shoot a few games — Who's —

Vocal

E7 *A7* **E** *A7*

ing and slam the door at home it's a drag — Who — can I turn — to where can I stay — I've
 — a lone-ly boy man it's al-ways the same — Steal —

Guitar

Bass

Drums

Vocal

Con A

heard of plac-es o-pen all night and all day There's a place you can go — where the cops don't know You can

Guitar

Bass

Drums

Vocal

C *Gon A* **F** *E7* *A7*

act real wild they don't treat you like a child — (Run-a-way boys)

Guitar

Bass

Drums

[G]

E7 *to 1. A7* *2. A7*

Vocal: Your — a cou-ple of bucks to buy a new toy

Guitar: *M* *M* *M* *M*

Bass: *7* *5* *4* *7* *5* *3* *2* *1* *7* *5* *4* *7* *5* *3* *2* *1*

Drums: *%* *%* *%* *%*

[H]

C *Gon A* *E7* *A7*

Vocal: Slip in-to the al-ley with the run-a-way boys — (Run a-way boys)

Guitar: *Arm.* *Arm.*

Bass: *7* *5* *4* *7* *3* *3* *5* *5* *7* *7* *5* *4* *7* *5* *3* *2* *1*

Drums: *%* *%* *%* *%*

[I]

E7 *A7* *2. F#7*

Vocal: Run-ning fast — er —

Guitar: *M* *M* *M* *M* *M* *M* *M* *M*

Bass: *7* *5* *4* *7* *5* *3* *2* *1* *2* *2* *2* *2*

Drums: *%* *%* *%* *%*

A7

Vocal

Fast - er all the time Your un-der age and

Guitar

Bass

Drums

C

GonA

J

E7

A7

Vocal

god knows that's a crime

Guitar

Bass

Drums

E7

A7

E7

A7

Vocal

Guitar

Bass

Drums

⌘ Coda 2.

Coda 2.

Vocal
god knows that's a crime _____ *(Run a-way boy)*

Guitar
 Chords: A7, C, G on A, E7, A7
 Fret numbers: 6, 4, 5, 3, 5, 0, 7, 0, 5, 0, 4, 0, 7, 0, 5, 0, 3, 0, 2, 0, 1, 0
 Technique: Arm.

Bass
 Fret numbers: 5, 5, 5, 5, 3, 3, 5, 5, 7, 7, 5, 4, 7, 5, 3, 2, 1

Drums
 Fret numbers: 5, 5, 5, 5, 3, 3, 5, 5, 7, 7, 5, 4, 7, 5, 3, 2, 1

The musical score is arranged in four staves. The top staff is for the Vocal line, featuring a melody in G major with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: *Run a-way boy* (Run a-way boys). The second staff is for the Guitar, showing a lead line with a key signature of one sharp and a 4/4 time signature. The third staff is for the Bass, showing a bass line with a key signature of one sharp and a 4/4 time signature. The fourth staff is for the Drums, showing a drum line with a key signature of one sharp and a 4/4 time signature. The score is divided into four measures, with the first measure containing the vocal melody and the guitar, bass, and drums accompaniment. The second measure contains the vocal melody and the guitar, bass, and drums accompaniment. The third measure contains the vocal melody and the guitar, bass, and drums accompaniment. The fourth measure contains the vocal melody and the guitar, bass, and drums accompaniment.

Handwritten musical score for "Runaway Boys" by The Beatles. The score is written on four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal: The vocal line consists of two phrases: "Run a-way boys" and "(Run a-way boys)". The notes are: A4 (quarter), G#4 (quarter), F#4 (half), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G#3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G#2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G#1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G#0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G#-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G#-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G#-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G#-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G#-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G#-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G#-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G#-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G#-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G#-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G#-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G#-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G#-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G#-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G#-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G#-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G#-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G#-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G#-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G#-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G#-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G#-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G#-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G#-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G#-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G#-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G#-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G#-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G#-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G#-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G#-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G#-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G#-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G#-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G#-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G#-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G#-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G#-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G#-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G#-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G#-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G#-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G#-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G#-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G#-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G#-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G#-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G#-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G#-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G#-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G#-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G#-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G#-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G#-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G#-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G#-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G#-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G#-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G#-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G#-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G#-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G#-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G#-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G#-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G#-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G#-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G#-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G#-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G#-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G#-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G#-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G#-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G#-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G#-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G#-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G#-76 (half), F#-76 (half),

FISHNET STOCKINGS

悩殺ストッキング

Words & Music by Brian Setzer

ブレスリーの「監獄ロック」を彷彿とさせるナンバーだ。曲中のブレイクを上手く利用したアップ・テンポの曲調だ。[A]でのブレイクは、あくまでもヴォーカルに対して、バックの演奏を合わせるのがポイントで、メンバー同志の息の合わせ方を特に気をつけよう。9～10小節目にかけてのコードE7の部分は、アルペジオっぽいギター・プレイであり、譜面中に具体的な音符は表記されていないが、5弦2f（コードE7における5度の音）は当然押さえておくべき。

念のためここで基本フォームを示しておく、5弦2f中指、3弦1f人差指、2弦2f薬指（この音はE7における13thのテンション）ということになる。[B]のギター・ソロ、アタマのフレーズは2弦の音がクロマチックに下がっていくパターン。3小節目の後半からは、1弦を押さえる指をチェンジしなければならない（音自体は変化しないのに）ので注意しよう。

Vocal

Well _____

1. my sweet ba-by wears fish-net stock-ings
2. got them pin-k god them red _____

Guitar

Bass

Drums

Vocal

When she starts a rock-ing there ain't no stop-ping Bop bop a doo bop fish-net stock-ings
When she puts the black ones on she wakes me lose my head Bop bop a doo bop fish-net stock-ings

Guitar

Bass

Drums

The musical score for 'Rock-A-Do' is presented in a four-staff format. The top staff is for the vocal line, featuring a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, rhythmic style, with lyrics provided below the notes. The second staff is for the guitar, also in treble clef, showing a series of chords and melodic lines with fingerings indicated by numbers 0-4. The third staff is for the bass, in bass clef, providing a steady rhythmic accompaniment with fingerings 5-7. The bottom staff is for the drums, in bass clef, showing a simple drum pattern with a snare drum and a bass drum. The score is divided into four measures, each with a specific chord indicated above the vocal staff: A7, E7, and two measures with no specific chord indicated.

Vocal

Shoo wop a doo wop When she is rock-ing Bop hop a doo bop there ain't no stop-ping
 Shoo wop a doo wop When she is rock-ing Bop hop a doo bop there ain't no stop-ping

Guitar

0 0 4 4 2 2 4 4 2 2 4 4 2 2 4 x 0 0 2 0 H 0 0 0 2

Bass

5 4 7 4 5 4 5 6 7 6 9 6 7 5 4 7

Drums

% % %

The musical score is arranged in four staves. The Vocal staff is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Rock-ing with my ba-by in the fish-net stock-ings Well... She's". The Guitar staff is in treble clef with a key signature of two sharps, featuring a 2/2 time signature and a capo on the 0th fret. The Bass staff is in bass clef with a key signature of two sharps, featuring a 5/4 time signature and a capo on the 5th fret. The Drums staff is in bass clef with a key signature of two sharps, featuring a 5/4 time signature and a capo on the 5th fret. The score includes a first ending bracket for the vocal line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two main sections, A and B, indicated by a double bar line and a box labeled "B".

- Vocal:** The vocal line is written in treble clef. It begins with a whole rest in the first measure, followed by a whole rest in the second measure. The section labeled "B" starts with a whole rest in the third measure, followed by a whole rest in the fourth measure, and then a whole rest in the fifth measure.
- Guitar:** The guitar line is written in treble clef. It features a complex melody with many beamed eighth and sixteenth notes. The first measure has a 2/7 fretting diagram, and the second measure has a 2/2 fretting diagram. The section labeled "B" starts with a 5/5 fretting diagram, followed by a 5/5 fretting diagram, and then a 5/4 fretting diagram.
- Bass:** The bass line is written in bass clef. It features a simple melody with quarter and eighth notes. The first measure has a 5 fretting diagram, and the second measure has a 5 fretting diagram. The section labeled "B" starts with a 5 fretting diagram, followed by a 4 fretting diagram, and then a 4 fretting diagram.
- Drums:** The drum line is written in bass clef. It features a simple rhythm pattern with quarter and eighth notes. The first measure has a 5 fretting diagram, and the second measure has a 5 fretting diagram. The section labeled "B" starts with a 5 fretting diagram, followed by a 4 fretting diagram, and then a 4 fretting diagram.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal Staff:** Contains the vocal melody with lyrics. The lyrics are: "Hello, hello, good morning to you, / Good morning to you, / Good morning to you, / Good morning to you." The melody is written in a treble clef with a key signature of two sharps. Chords E7, D7, A7, and E7 are indicated above the staff.
- Guitar Staff:** Contains the guitar melody and chord diagrams. The melody is written in a treble clef with a key signature of two sharps. Chord diagrams for H.C., D.P., H.U.D., and C are shown above the staff. Fingering numbers (1-5) are written below the staff.
- Bass Staff:** Contains the bass line. The melody is written in a bass clef with a key signature of two sharps. Fingering numbers (1-5) are written below the staff.
- Drums Staff:** Contains the drum pattern. The melody is written in a bass clef with a key signature of two sharps. The pattern is indicated by a % symbol and a 3/4 time signature.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four parts: Vocal, Guitar, Bass, and Drums. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The song begins with a vocal line that is mostly silent, indicated by a long horizontal line. The guitar part starts with a C major chord and a melody that includes a trill and a triplet. The bass part provides a steady accompaniment with a simple melody. The drums play a consistent pattern of eighth notes. The score is written on a single page with a white background and black ink.

[illegible]

The musical score for "Well She's" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a treble clef and a key signature of two sharps (F# and C#). The vocal melody is simple, with a few notes in the final measure. The second staff is for the Guitar, featuring a treble clef and a key signature of two sharps. It includes a variety of musical notations such as chords (E7, D7, A7), scales, and fingerings. The third staff is for the Bass, using a bass clef and a key signature of two sharps. It provides a steady bass line with some variations. The bottom staff is for the Drums, using a bass clef and a key signature of two sharps. It includes a variety of drum notations, including eighth notes, sixteenth notes, and rests. The score is divided into four measures, with the first measure containing the vocal melody and the guitar and bass lines. The second measure contains the guitar and bass lines. The third measure contains the guitar and bass lines. The fourth measure contains the vocal melody, guitar, and bass lines. The score is written in a clear, legible font, with a key signature of two sharps and a time signature of 4/4.

The musical score for "Coda" by The Beatles is presented in a four-staff format. The top staff is for the Vocal part, which is mostly silent, with a "Coda" symbol at the beginning and a "D A7" chord symbol above the staff. The second staff is for the Guitar, showing a melodic line in the treble clef and a bass line in the bass clef. The third staff is for the Bass, showing a melodic line in the bass clef. The bottom staff is for the Drums, showing a rhythmic pattern with diamond-shaped notes. The score is divided into four measures, with a double bar line after the second measure. The key signature is one sharp (F#), and the time signature is 4/4.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line is written in treble clef. It begins with a whole rest in the first measure, followed by a whole note in the second measure, and then a whole rest in the third measure. The notes are marked with the chords A7 and D7.
- Guitar:** The guitar part is written in treble clef. It features a complex melody with many beamed eighth and sixteenth notes. Fingering numbers (1-4) are indicated below the notes. Chord markings (A7, D7, C, D, P) are placed above the staff. A 3-measure rest is indicated in the third measure.
- Bass:** The bass line is written in bass clef. It consists of a steady eighth-note pattern in the first two measures, followed by a whole note in the third measure. Fingering numbers (1-5) are indicated below the notes. The staff ends with a double bar line and a repeat sign.
- Drums:** The drum part is written in bass clef. It features a steady eighth-note pattern in the first two measures, followed by a whole note in the third measure. Fingering numbers (1-5) are indicated below the notes. The staff ends with a double bar line and a repeat sign.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into four measures, each with a chord label above the vocal staff: A7, E7, and D7. The vocal line consists of whole notes. The guitar part features a complex melody with triplets and a descending line, accompanied by a bass line with a similar descending pattern. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. The drums part is indicated by a single bass drum note in each measure, followed by a double bar line and a repeat sign.

[illegible]

[illegible]

The musical score for "The Sound of Silence" is presented in a four-staff format. The top staff is for the Vocal line, which begins with a treble clef and a key signature of two sharps (F# and C#). The first measure is marked with a chord symbol "A7" and contains a whole rest. The second measure is marked with a chord symbol "E9" and also contains a whole rest. The third and fourth measures are empty. The second staff is for the Guitar, which uses a treble clef and a key signature of two sharps. It features complex chordal textures with many beamed sixteenth notes. Above the staff, there are markings "M" (Mute) and "S" (Sustain) indicating specific techniques. The third staff is for the Bass, using a bass clef and a key signature of two sharps. It provides a simple harmonic foundation with a sequence of notes: 5, 4, 7, 4, 5, 4, 7, 4, 7, 6, 4, 6, 7, 5, 4, 7. The bottom staff is for the Drums, using a bass clef and a key signature of two sharps. It features a simple rhythmic pattern with a series of eighth notes and rests, marked with a percentage sign (%).

The musical score for 'Fishnet Stockings' is presented in a four-staff format. The top staff is for the Vocal line, featuring a treble clef and a key signature of two sharps (F# and C#). The lyrics 'Well _____ My sweet ba-by wears fish-net stock-ings' are written below the staff. The second staff is for the Guitar, with a treble clef and a key signature of two sharps. It includes fret numbers (0, 2, 3, 2) and a '-(M)-' marking. The third staff is for the Bass, with a bass clef and a key signature of two sharps. It includes fret numbers (5, 4, 5, 6, 7, 5, 4, 7). The bottom staff is for the Drums, with a bass clef and a key signature of two sharps. The score is divided into measures by vertical bar lines, and the key signature is indicated by two sharps at the beginning of each staff.

Vocal

A D7

When she stars a rock - ing there ain't no stop - ping Bop bop a doo bop fish - net stock-ings

Guitar

Bass

Drums

Vocal

A7 E7

Shoo wop a doo wop When she is rock-ing Bop hop a doo bop there ain't no stop-ping

Guitar

Bass

Drums

Vocal

A A6

Rock-ing with my ba-by in the fish - net stock - ings

Guitar

Bass

Drums

UBANGI STOMP

ユバンギ・ストンプ
Words & Music by Charles Underwood

マイナー・キーに於けるアップ・ビートのスリー・コード・ナンバー。イントロ2小節目及び、エンディングのコーラスは2パートの分かれているが、ここでは通常のコーラスに於ける3度や5度のハモリではなく、2パートの音程が2度（1音）と近いため、両パート共にお互いの音程につられないように注意が必要だ。ヴォーカルはAの12小節目、Eの7小節目のウラ声の使い方がポイント。ウラ声自体の音程はそれほど正確でなくても良いが、前後部分との音程差が広いと、そのウラ声の前後部分の音程が正確になるように気をつけよう。ギターは2パートあり、Dのギター・ソロ以外の部分はギター1、2共にバックアップ・プレイで、その2本のバックアップはそれぞれ弾き方が異なるので

注意しよう。ギター1は、8分のウラを全てアップ・ピッキング、つまり8ビート・カッティングの要領で弾き、ギター2は8分のフレーズをダウン・ピッキングのみで、つまり16ビートのノリで弾く（Aの1、2小節目はアップ・ピッキング）。ギター1の8分休符部分は、開放弦の音も消さなくてはならないため、単に左手にフレットから浮かすだけではダメなのだ。8ビート・カッティングのダウン・ストロークの時に右手を、ブリッジとリア・ピックアップの間付近の弦上に当てて音を完全に消すように。また、ギター2の各拍頭のミュート部分は、1弦の音をほとんど鳴らさず、2、3弦の音のみが聴こえるようにピッキングをコントロールすると原曲に似てくるだろう。

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major / D minor) and the time signature is common time (C). The score is divided into three measures. The first measure is marked 'N.C.' (No Chords). The second measure contains vocal lines with lyrics 'Uh, uh, ah' and guitar parts. The third measure is marked 'Eaug7' and contains guitar parts. The guitar parts are written in standard notation with tablature for fretting. The bass part is written in standard notation with tablature for fretting. The drums part is written in standard notation with a simple drum kit notation.

A Am

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Chords Am, Am, Am, Am. Guitar I and II play chords and single notes. Bass plays eighth notes. Drums play eighth notes.

Measure 2: Chords Am, Am, Am, Am. Similar guitar and bass patterns.

Measure 3: Chords Am, Am, Am, Am. Similar guitar and bass patterns.

Measure 4: Chords Am, Am, Am, Am. Similar guitar and bass patterns.

Dm Am

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Chords Dm, Dm, Dm, Dm. Guitar I and II play chords and single notes. Bass plays eighth notes. Drums play eighth notes.

Measure 6: Chords Dm, Dm, Dm, Dm. Similar guitar and bass patterns.

Measure 7: Chords Am, Am, Am, Am. Similar guitar and bass patterns.

Measure 8: Chords Am, Am, Am, Am. Similar guitar and bass patterns.

Vocal

E7 Am

Well _____ I

Guitar I

Guitar II

Bass

Drums

Vocal

Am

Rocked o - ver It - a - ly And I rocked o - ver Spain _____ Rocked in Mem - phis It was all the same _____ 'Til I
 rocked all night And part of the day _____ Had a good rock - ing time With the chief on the bay _____ We were

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Dm **Am**

rocked to Af - ri - ca And rolled off of the ship Seen them maid - ens Do - ing all that skip
mak - ing good time And get - ting to know When the cap - tain said Sor - ry, we got - ta go well

22

Vocal

Guitar I

Guitar II

Bass

Drums

Em **E7** **Am** **Wa**

Part of the week Looked o - ver the swamp And I seen them cats do - ing U - bang - i stomp
Well that's all-right man Gon - na hey, don't U - bang - i stomp 'til I roll o - ver deed

Vocal

Guitar I

Guitar II

Bass

Drums

U - bang - i stomp reg - gae roll Beats an - y stomp That you ev - er been told

Chords: Dm, Am

Vocal

Guitar I

Guitar II

Bass

Drums

U - bang - i stomp U - bang - i stomp Well hit it tribe well U - bang - i's wild

Chords: Em, E7, Am, Wa

Vocal

Am

Wa ————— to

2x

Guitar I

Guitar II

Bass

Drums

24

Vocal

Dm Am

1.

Guitar I

Guitar II

Bass

Drums

Em E7 Am

Vocal

Well I

Guitar I

Guitar II

Bass

Drums

Am

Vocal

looked up the chief He in - vited me in He said, Here, big jam ses-sion a - bout to be - gin He

Guitar I

Guitar II

Bass

Drums

Vocal Dm Am

handed me a tom tom I picked up the beat That cra - zy thing ah, shakes to my feet

Guitar I

Guitar II

Bass

Drums

26

Vocal Em E7 Am Wa

Rocked and rolled Skip-ped with the tribe U-bang - i stomp, man, U-bang - i stomp

Guitar I

Guitar II

Bass

Drums

2.
Am Em E7 Am

Vocal

Guitar I

Guitar II

Bass

Drums

Well I

D.S.

Coda
Am

Vocal

Guitar I

Guitar II

Bass

Drums

Uh, _____ uh, _____ uh, _____ uh, _____ uh, _____ uh, _____

F.O.

JEANIE, JEANIE, JEANIE

ジニー・ジニー・ジニー

Words & Music by Michael Donald Chapman

[A]及び、[B]のギターはギター1がフィル・インを絡めたバックイング、ギター2が極めてオーソドックスなロックン・ロールのバックイング・パターンをプレイしている。ギター2は常に6弦3f、5弦5fをそれぞれ人差指、薬指で押さえた状態で5弦7fに小指を伸ばすわけだが、手が小さくて5弦7fに小指を伸ばすことが出来ないという人は、5弦5fを中指で押さえるといいかもしれない。ピッキングは全てダウンで弾き、[B]2～3小節目、また3～4小節目のようなスライドは、素早く行わないと次の小節の頭がモタってしまうので、注意しよう。ギター1は[B]の3 & 7小節目2拍目のコード（1度5度コード）から単音へ移行する時のノイズに気をつけてプレイしよう。[E]Fのギター・ソ

ロはスピード感が命。[E]1小節目のようなフレーズはダウン・ピッキングのみでも、オルタネイト・ピッキングでも、各自やり易い方でプレイして良いだろう。ただし、ダウン・ピッキングのみで弾く場合、リズムがモタらないように注意。モタるくらいなら走ってしまえ！というくらいの気持ちで望むとノリが良くなるはずだ。勿論、サイド・ギター、ベース&ドラムのリズム・セクションはしっかりリズム・キープすること。ドラムは右手のライド・シンバルが結構速いリズムで叩くため、手首のスナップを柔らかく効かせて、スムーズにノリ良くプレイ出来るようにしよう。

28

The musical score is arranged in five staves. The top staff is for the Vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a bracketed section [A] with a G7 chord and a final measure with the word 'Well'. The second staff is for Guitar I, with a treble clef, F# key signature, and C time signature. It includes a bracketed section [B] with a G7 chord and a final measure with a 7/5 chord. The third staff is for Guitar II, with a treble clef, F# key signature, and C time signature. It includes a bracketed section [B] with a G7 chord and a final measure with a 7/5 chord. The fourth staff is for the Bass line, with a bass clef, F# key signature, and C time signature. It includes a bracketed section [B] with a G7 chord and a final measure with a 7/5 chord. The fifth staff is for the Drums, with a bass clef, F# key signature, and C time signature. It includes a bracketed section [B] with a G7 chord and a final measure with a 7/5 chord.

13 G7

Vocal

Jean - nie Jean - nie Jean - nie come and dance with me
 Jean - nie Jean - nie Jean - nie got in my U S A
 blue suede shoes on

Well there's a
 Well
 Got a

Guitar I

Guitar II

Bass

Drums

29

G7

Vocal

real wild par - ty And the booze is free
 rock all night And my sleep all day
 red car na - tion And my black slacks too

A A⁺ B

Must be
 Must be
 Must be

Guitar I

Guitar II

Bass

Drums

C7 **G7**

Vocal

fun fun fun Yeah, _____ Yeah, yeah, yeah, just _____ fun
 fun Yeah, _____ yeah, yeah, just _____ fun
 fun Yeah, _____ yeah, yeah, just _____ fun

Guitar I

Guitar II

Bass

Drums

30

G7 **D7** **C7** **①③**
to Φ

Vocal

_____ yeah, yeah, _____ rock Rock - 'n - roll Well _____ do what you're
 _____ yeah, yeah, _____ rock Rock - 'n - roll Well _____ do what you're
 _____ yeah, yeah, _____ rock Rock - 'n - roll Well _____ do what you're

Guitar I

Guitar II

Bass

Drums

1. G7 D7 2. G7 A A[#]

Vocal

told _____ Well told _____ Oh, _____

Guitar I

Guitar II

Bass

Drums

② C7 G7

Vocal

Ba - by ba - by you will have to wait _____ I'll be read - y at eight _____

Guitar I

Guitar II

Bass

Drums

G7 C7

Vocal

I keep a knock - ing at your front door I

Guitar I

DS2x

Guitar II

Bass

Drums

D7

Vocal

won't you a - lone 'til I get some more

to

Guitar I

DS2x

Guitar II

Bass

Drums

D.S. ①

ⓈCoda ①

G7

Vocal

told

Guitar I

Guitar II

Bass

Drums

Vocal

D7⁺⁹ [E] G7

Oh, _____

Guitar I

H H.C H.C H.C D H H.C H.C H.C D H H.C H.C H.C D H

Guitar II

Bass

Drums

33

Vocal

G7

Yeah, _____

Guitar I

H H H.C H.C H.C H H.C H.C H.C H H.C H.C H.C H H

Guitar II

Bass

Drums

4

Vocal

G7 A A# B F C7

rock - 'n - roll

Guitar I

Guitar II

Bass

Drums

Vocal

G7 D7

Guitar I

Guitar II

Bass

Drums

C7 G7⁽¹¹⁾

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ②

♩ Coda ② D7

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ③

♩ Coda ③ G C G

Vocal

Guitar I

Guitar II

Bass

Drums

get some more _____

told _____

yeah, _____ hoo

STORM THE EMBASSY

嵐の中の大使館

Words & Music by Brian Setzer and James McDonnell

ストレイ・キャッツにしては珍しいストレートなビート(リズムがハネない)のタイトなナンバー。Aの1～8小節間はギターのみによる演奏なので、あまりテンポにはこだわらず、ルーズにそしてワイルドなフィーリングを強調したプレイを心掛けよう。Bのギターのバックング・パターンがこの曲の雰囲気を決定するので、基本的にはルート弾きのタテノリでありながら、アクセントのポイントとそのニュアンスらしさが出ている。通常のリズム・プレイからすれ

ば、全ての8分音符はダウン・ストロークで弾くべきところなのだが、それでは原曲の雰囲気は得られない。そこでヒット・ポイント“高音弦でのアクセント”に限り、かき上げるようなアップ・ピッキングを用いるのである。全体的にミュート気味の演奏なので、可能だと思し、4弦の音は登場しないのもその理由の1つである。

6

Vocal *Em* *C* *D*

Guitar

Bass

Drums

Vocal *Em* *C* *D*

Guitar

Bass

Drums

Vocal *B* *Em* *C* *D*

Guitar

Bass

Drums

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The song is divided into four measures, each with a chord symbol above the vocal staff: Em, C, and D. The guitar part features complex fingerings and bends, while the bass part includes a double bar line and a 4-measure rest. The drums part shows a steady rhythm with various drum notations.

The musical score for "Fifty Men" by The Beatles is presented in a standard four-staff format. The vocal line (top) features lyrics such as "Fifty men taken captive in a hostile foreign land" and "Scores of nations and worries and take care of the diplo-matic mess no one has died". The guitar part (second staff) includes chord symbols like C, Em, and D, and features a prominent melodic line with many accidentals. The bass part (third staff) provides a steady accompaniment with notes like 7, 3, 5, and 6. The drums part (bottom staff) shows a simple rhythmic pattern with notes like 7, 3, 5, and 6. The score is written in G major (one sharp) and 4/4 time.

Vocal

Scorch - ing the na - tions beat - ing down on to miles and miles of sand
 While the ru - mors of that the hostages look on care - less and can't spi - ed
 Hear - ing rumors

Guitar

Bass

Drums

Vocal

Em C D

A mid east coun - try be - ing rules by a man who thinks it's fun
The Sovi - et uni - on won - 't agree to a e - co - no - mic ban
De - mon strat - ions on the street say - ing that the end is near

Guitar

Bass

Drums

1.3.

Vocal

Em C D

to hold out people in re - turn for a shah that's on the run
the man from the New York Times on vaca - tion wants to know what's happen - ed here

Guitar

Bass

Drums

Vocal

D Am C B

I think it's fun ny
Add - ress their bag now

Guitar

Bass

Drums

The musical score for 'Free Bird' by Lynyrd Skynyrd is presented in a four-staff format. The top staff is for the Vocal line, featuring a treble clef and a key signature of one sharp (F#). The lyrics are: 'Free dom takes me back ney now to'. The second staff is for the Guitar, with a treble clef and a key signature of one sharp. It includes a circled '0 2 0' in the first measure and various fret numbers (0, 3, 5, 2, 4) throughout. The third staff is for the Bass, with a bass clef and a key signature of one sharp. It includes a circled '7' in the first measure and various fret numbers (3, 2, 4). The bottom staff is for the Drums, with a bass clef and a key signature of one sharp. It includes a circled '7' in the first measure and various drum notations (diamonds, vertical lines, and a double bar line). The score is divided into measures by vertical bar lines, and the overall structure is consistent with a standard musical score.

Vocal

It's a heart ache and it's hard luck Well that's

Guitar

Bass

Drums

Vocal

Em *C* *D* *Em*

tough shit man it's no fun storm in on ira - nian en - ba - ssy be -

Guitar

4/4

4/4

0 0 2 0

Bass

2 2 0 7 2 2 2 ③ ⑤ 2 2 0 ⑥ ⑥ 7 2 2 2

Drums

4/4

4/4

Vocal

C *D* | 2. *Em*

fore he starts shoot-ing down you and me ——— And then they laugh and march their troops

Guitar

C *D* | 2. *Em*

C *D* | 2. *Em*

Bass

C *D* | 2. *Em*

Drums

4

Vocal

C *D* | *F* *Em*

in - to A - fgha - nis - tan ———

Guitar

C *D* | *F* *Em*

C *D* | *F* *Em*

Bass

C *D* | *F* *Em*

Drums

Vocal

B *Em* *B* *Em*

Guitar

B *Em* *B* *Em*

B *Em* *B* *Em*

Bass

B *Em* *B* *Em*

Drums

The musical score for 'In the End' by Linkin Park is presented in a four-staff format. The top staff is for the Vocal line, featuring a melody in G major with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics 'In - vade Tehe - ran' are written below the vocal line, followed by a long note and the word 'now'. The second staff is for the Guitar, showing a complex arrangement of chords and single notes, including a circled chord diagram for a barre at the second fret. The third staff is for the Bass, featuring a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is for the Drums, showing a complex rhythmic pattern with various drum notations. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

Vocal

Coda

Am

C

B

Fif - ty cents cry - ing

Guitar

5 5 7 7 5 5 7 7 3 5 5 5 5 5 2 4 4 4 4 4

Bass

7 7 3 3 2 2 3 4 4 3 2 4

Drums

Vocal *Am* *C* *N.C.*

Is my son dy - ing

Guitar *ac* *ac*

Bass *4* *4*

Drums

Vocal *Em* *C* *D* *Em*

It's a heart ache and it's hard luck Well that's

Guitar

Bass

Drums

Vocal *Em* *C* *D* *Em*

tough shit man it's no fun storm in on Ira - nian en - ba - ssy be -

Guitar

Bass *4* *4* *4* *4*

Drums *4* *4* *4* *4*

Vocal

C *D* *J* *Em* *C*

fore he starts shoot-ing down you and me..... Hey

Guitar

Bass

Drums

Vocal

D *Em* *C* *D*

Guitar

Bass

Drums

Vocal

Em *C* *N.C.* *Em*

Guitar

Bass

Drums

ROCK THIS TOWN

ロック・タウンは恋の街
Words & Music by Brian Setzer

彼等の代表曲であるナンバー。[B]の7、8小節目のオブリ・フレーズは5 fのポジションにおける基本的なコード・フォームを利用したモノで、3弦6 fに中指、1、2弦に人差指で押さえた形で、余った指（通常、小指が最も使われやすいが）で変化をつけてやること。同様のパターンが頻繁に出てくるが、同じように対処してもらいたい。[D]15小節目辺りにミュート・ブラッシングが表記されているが、この部分がたまたま強く聴こえるからで、その他の休符部

分でも、常に空ピッキングが行われているので注意しよう。シャッフル感を失わないオルタネイト・ピッキングをきちんと練習しておいてほしい。[E]の7、8小節目で6度のハーモニー・プレイが出てくるが、2弦をきちんとミュート出来るようにすること。3弦を押さえた中指で4弦もミュートすると、右手のストロークにも余裕が出てくるので、覚えておいてもらいたい。

[A] 



The musical score is arranged in four systems, each containing staves for Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score includes measures 1 through 15, with various musical notations such as chords, triplets, and rests. The key signature is one sharp (F#) and the time signature is common time (C).

B D

Vocal: We'll my ba-by and me — went out late Sat-ur-day night —

Guitar: M M

Bass: A B

Drums: A B

A7

Vocal: I had my hair piled high and my ba-by just looks-all right — We'll —

Guitar: H H

Bass: A B

Drums: A B

D D9 G E7

Vocal: pick you up at ten got to have you on my tube Your mam-ma don't know what's got in to you But that's —

Guitar: S S S S

Bass: A B

Drums: A B

Vocal

D *A7* *C* *D*

— all right—'Cause I'm look-ing as cool as can be —

Guitar

H *M*

Bass

Drums

Vocal

D *D*

Well I got a lit-tle place that real-ly is a lit-tle cat

Guitar

M

Bass

Drums

Vocal

S

bog — I had a whis-ky on the rocks change — of a dol-lar for the

Guitar

S *M* *S*

Bass

Drums

Handwritten musical score for "Juke Box" by The Beatles. The score is written on four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line includes the lyrics "juke - box", "Well _____ put a whole lot in - to that can _____ But". The guitar part features various chords and melodic lines with fingerings. The bass part shows a simple bass line with fingerings. The drums part is marked with a '%' symbol, indicating a drum solo or a specific drum pattern.

Handwritten musical score for the song "All They Played Was the Musical Man". The score is written on four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4.

Vocal: The melody is written on a treble clef staff. The lyrics are: "all they played was the mu-si-cal man C'-mon — ba - by ba-by let's get out of here right a-way". Chords G, E7, D, and A7 are indicated above the staff.

Guitar: The guitar part is written on a treble clef staff. It includes a TAB section with fret numbers (4, 4, 7, 4, 7, 0, 7, 0, 7, 0, 7, 7, 4, 0, 5, 5, 5, 5, 5, 5) and a melodic line with slurs and accents. The TAB section is labeled "T A B".

Bass: The bass part is written on a bass clef staff. It includes a TAB section with fret numbers (3, 2, 5, 3, 0, 2, 4, 5, 4, 5, 6, 7, 6, 5, 4) and a melodic line. The TAB section is labeled "T A B".

Drums: The drum part is written on a bass clef staff. It includes a TAB section with symbols (x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x) and a melodic line. The TAB section is labeled "T A B".

Vocal

We're gon-na Rock this town rock it in - side out

Guitar

Bass

Drums

Vocal

We're gon-na Rock this town make - 'em scream and shout

Guitar

Bass

Drums

A7

Vocal

We'll it's Rock rock rock man rock we're gon-na rock 'til we pop up gon-na

Guitar

Bass

Drums

D D9 G

Vocal

rock 'til we jump up gon-na Rock this town rock it in - side out

Guitar

Bass

Drums

E7 D A7 to 1. 2. D

F D

Vocal

Guitar

Bass

Drums

A

Vocal

Guitar

Bass

Drums

D

D7

G

E7

Vocal

Guitar

Bass

Drums

D *D9* *G* *E7*

Vocal
look at me once — he look at me twice — He look at me a - gain there's gon - na be a fight we're gon - na

Guitar
T A B

Bass
T A B

Drums

D *A7* *D*

Vocal
Rock this town we're gon - na rip this place — a - part — We're gon - na

Guitar
T A B

Bass
T A B

Drums

D.S. 1.

Coda 1. *I*

Vocal

Guitar
T A B

Bass
T A B

Drums

Chords: D D7 A7

Vocal: [Silent]

Guitar: [Tab with notes and fret numbers]

Bass: [Tab with notes and fret numbers]

Drums: [Silent]

Chords: D D7 G

Vocal: [Silent]

Guitar: [Tab with notes and fret numbers]

Bass: [Tab with notes and fret numbers]

Drums: [Silent]

Chords: E7 D D

Vocal: [Silent]

Guitar: [Tab with notes and fret numbers]

Bass: [Tab with notes and fret numbers]

Drums: [Silent]

1.2.3.

4. *D*

Vocal: *We're gon-na*

Guitar: *M*

Bass: *T A B*

Drums: *x x x x x x x x*

D.S. 2.

Coda 2.

D

Vocal: *We're gon-na Rock this town rock -*

Guitar: *M*

Bass: *T A B*

Drums: *x x x x x x x x*

A7 *D*

Vocal: *it in - side out* *We're gon-na Rock this town rock -*

Guitar: *S* *M*

Bass: *T A B*

Drums: *x x x x x x x x*

A7 *D* *D69* *< Free Tempo >*

Vocal: *it in - side out* *Woo*

Guitar: *S* *Q.C* *H.C* *Arm.*

Bass: *T A B*

Drums: *x x x x x x x x*

RUMBLE IN BRIGHTON

ランブル・イン・ブライトン

Words & Music by Brian Setzer and James McDonnell

イントロでいきなり難しいコード・フォームが登場するが、押さえ方は5弦から中指、人差指、薬指。1、2弦は小指1本で押さえる。中指と薬指がタテに平行に並ぶように指全体をブリッジ側に投げ出す要領で行うといいだろう。Kのギター・ソロ、3小節目のQ.Cはクォーター・チョーキングのことで、これはテクニック云々というよりも、ブルース・スタイルのギター・プレイに於ける手クセと言えるものである。実際、音程を上げるのだが、半音以下の変化

しかないようなモノなので、音を实际聴いてニュアンスをつかもう。5小節目からのプリング・オフを交えた3連フレーズは、譜面を見ると3 fから2 fへのプリングになっているが、实际プレイする時は、開放へ向かったの連続プリングの感じで行うとやり易いだろう。このプレイ等は、応用の効くトリッキーなフレーズなので、是非覚えておこう。

Intro.

B7 (-1 3)

A

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Am Em Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Am. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 2: Em. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 3: Bm. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 4: Bm. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Am Bm Am Bm Am

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Am. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 6: Bm. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 7: Am. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 8: Bm. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

Measure 9: Am. Guitar I: Treble clef, notes G4, A4, B4, C5. Bass: Treble clef, notes G2, A2, B2, C3. Drums: Kick, Snare, Hi-hat.

[C] Em

Vocal

Guitar I

Guitar II

Bass

Drums

[D] Em *F#m on E* *G on E* *A on E*

Vocal

Guitar I

Guitar II

Bass

Drums

Bm on E *Con E* *Don E* *Em*

Vocal

Guitar I

Guitar II

Bass

Drums

E *Em*

Vocal

Guitar I

Guitar II

Bass

Drums

I was
They put
Well there

2x only

2x only

[F]

1.

Em

Vocal

1.) rock-ing with the cats with the cops real hot Weat-ing black rain - coats all through the night — My
 3) ain't a man — to space — So lets all go get a beer — No

Guitar I

Guitar II

Bass

Drums

59

Vocal

Am Em

cool skin jac-ket and rolled up jeans — Look-ing real tough and mind at ease — There's a
 is a win - ner So see you all next yeah

Guitar I

Guitar II

Bass

Drums

[illegible]

The musical score for "Brighton Rock" by The Police is presented in a five-staff format. The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure contains the vocal line with the lyrics "aint a damn thing that the cops can do" and guitar harmonies. The second measure contains the vocal line with the lyrics "There's a rum-ble in Brighton to-night" and guitar harmonies. The third measure contains the vocal line with the lyrics "to-night" and guitar harmonies. The fourth measure contains the vocal line with the lyrics "to-night" and guitar harmonies. The guitar parts are written in standard notation with TAB notation below. The bass part is written in standard notation with TAB notation below. The drums part is written in standard notation with TAB notation below. The score includes various musical notations such as chords (Bm, Am, Em, B7), accidentals, and dynamic markings.

[H]

Em

Vocal

Guitar I

Guitar II

Bass

Drums

[I]

2.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

pis-tols in front of their col-lars Got ra-zors in their shoes ——— Go

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal: The vocal line is written in a single staff. The lyrics are: "cat go — their bat-tle cry — Oh the scream is start-ing to brew — Now". The melody is simple and melodic, with a range of approximately two octaves.

Guitar I: The guitar I part is written in a single staff. It features a melodic line that follows the vocal melody, with some harmonies. The fretboard positions are indicated by numbers 0, 2, 3, and 2. The part is marked with a "M" (Mute) symbol.

Guitar II: The guitar II part is written in a single staff. It features a melodic line that follows the vocal melody, with some harmonies. The fretboard positions are indicated by numbers 0, 2, 3, and 2. The part is marked with a "M" (Mute) symbol.

Bass: The bass part is written in a single staff. It features a simple, steady bass line that provides a foundation for the other instruments. The fretboard positions are indicated by numbers 0, 2, 3, and 2.

Drums: The drums part is written in a single staff. It features a simple, steady drum pattern that provides a rhythmic foundation for the other instruments. The pattern consists of a series of "x" marks, indicating hits on the snare drum.

[illegible]

Am

Vocal

Guitar I

Guitar II

Bass

Drums

Em

L Bm

Am

Vocal

Guitar I

Guitar II

Bass

Drums

Chorus section with chords: Bm, Am, Bm, Am.

Vocal

Guitar I

Guitar II

Bass

Drums

Section starting with chord: Fm.

Vocal

Guitar I

Guitar II

Bass

Drums

Annotations: with Feed Back, Arm., H.

Coda 2.

N

Em

Vocal

Rum-ble in Brigh-ton to-night ——— Rum - ble on the beach to-night ——— Rum-

Guitar I

Guitar II

Bass

Drums

Vocal

- ble in Brigh-ton to-night ——— Rum - ble on the beach to-night — Well man — there ain't a

Guitar I

Guitar II

Bass

Drums

[illegible]

STRAY CAT STRUT

気取りやキャット
Words & Music by Brian Setzer

Cでのコード・カッティングは、いわゆる“フォー・ビート”系のノリを持つストロークである。全体に大きくシャッフルしているオルタネイト・ピッキングでプレイしないと感じが出ないだろう。上手く弾くコツは、右手のストロークにあり、弾き方のポイントになることから、出来るだけ半径の大きい円を描くような感じでカッティングするといだろう。ピックが上下に動くのではなく、右回りにぐるぐる回っている感じがベストだろう。ジャズなどではよく

出てくるテクニックだ。覚えておいて損はないだろう。[K]の1、2小節目でブラッシングを使ったプレイが出てくるが、これは左手のミュートと共に、右手のブリッジの上に手首を乗せた状態で弾くようにしよう。5、6小節目でも同様のことが言える。ピッキングは1弦に向かってほうきで掃くような感じで弾いてみよう。

Intro. 

Vocal

Guitar

Bass

Drums

A Cm Bb Ab G Cm Bb Ab G B Cm Bb

Woo Woo



Chords: *Ab G7 Cm Bb Ab G7 Cm Bb Ab G7*

Vocal: *Woo Woo Woo Woo Woo Woo Woo Woo Woo Woo*

Guitar: *7 4 6 7 3 4*

Bass: *7 4 6 7 3 4*

Drums: *7 4 6 7 3 4*

Chords: *Cm Bb Ab G7 [C] Cm Bb Ab G7 Cm Bb*

Vocal: *Woo Woo Woo Woo Black and Orange stray cat sit-ting on a fence*

Guitar: *7 8 10 6 7 4 6 7 3 4 8 10 6 7 4 6 7 3 4 7 8 10 6 7 4 6 7 3 4*

Bass: *7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4*

Drums: *7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4*

Chords: *Ab G7 Cm Bb Ab G7 Cm Bb Ab G7*

Vocal: *Ain't got e-nough though to pay the rent I'm*

Guitar: *7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4*

Bass: *7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4*

Drums: *7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4 7 4 6 7 3 4*

Stray Cat Strut

Vocal

flut broke but I don't care I strut right by with my tail in the air

Guitar

Bass

Drums

Vocal

La-dy's cat I'm a feel-ing Ca-so-nov-a Get a

Guitar

Bass

Drums

Vocal

shoe thrown at me but me don't mind Get my din-ner from a gar-bage can

Guitar

Bass

Drums

Vocal

1x only (Oh no!) I slip down the al-ley look - ing for a fight Howl - ing to the moon-light on a

Guitar

Bass

Drums

Chords: Fm7, Fm9, D7

Vocal

hot sum-mer night — Sing - ing the blues — while the La-dy cats cry Wild — stray cat — you're a

Guitar

Bass

Drums

Chords: G7(-9), Cm (Woo), Bb Woo, Ab Woo, G7 Woo, Cm Woo, Bb Woo

Vocal

real gone guy I wish I could be as care-free and wild — But I got cat class and I got cat style —

Guitar

Bass

Drums

Chords: Ab Woo, G7 Woo, Cm Woo, Bb Woo, Ab Woo, G7 Woo, Cm

I Cm Bb Ab G7 Cm Bb Ab G7 **J** Cm

Vocal

Guitar

Bass

Drums

Ab G7(-13) Cm Ab G7(-13) Cm Ab G7(-13)

Vocal

Guitar

Bass

Drums

Cm Ab G7(-13) **K** Cm Bb Ab G7

Vocal

Guitar

Bass

Drums

Coda
N.C.

Vocal

Guitar

Bass

Drums

D.S.

Handwritten musical score for "I Wanna Dance with Somebody" by Whitney Houston. The score is for four parts: Vocal, Guitar, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The Vocal part features a melody with lyrics "I wanna dance with somebody". The Guitar part includes a solo with notes and fingerings (10, 8, 10, 8, 10, 8, 10, 8) and a section with a circled "10" and "8". The Bass part has a simple line with notes and fingerings (3, 5, 2, 3). The Drums part includes a simple line with notes and a section with a circled "1" and "3". The score is written on a single page with a large margin.

DOUBLE TALKIN' BABY

ダブル・トークン・ベイビー
Words & Music by Danny Wolfe

スピード感溢れる、いかにもストレイ・キャッツらしいナンバー。シャッフルのビートがかなりいい感じだ。[A] 3小節目のチョーキングは、ブライアン・セッツァーが得意とするハーモナイズド・チョーキングで、2弦7fを中指、1弦8fを小指で押さえ、2弦のみ半音チョーキングするというモノ。半音という音程をそれほど気にすることはないが、音程を上げすぎてニュアンスが変

わらないように、気をつけよう。[B] 5小節目は、アルペジオ・プレイの途中、4拍目に一時的に軽くアーミングしている。音程変化が半音なので、アームのダウンしすぎに注意しよう。ベース&ドラムはテクニク的には難しいことはないだろう。リズム・キープしつつ、スピード感を失わないようにプレイしよう。

Sheet music for "DOUBLE TALKIN' BABY" by Danny Wolfe. The score is written for Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is common time (C).

Section A: 3 measures. Chords: A7, D7, A7, F7, E7. The guitar part features a harmonized chord technique in the 3rd measure, involving a half-step bend on the 2nd string (7th fret) and a half-step bend on the 1st string (8th fret).

Section B: 5 measures. Chords: A7, A9. The vocal line includes the lyrics: "friend try to tell me Ba-by(it's)too late, you try to tell me That I'm still late, yeah, Walk". The guitar part includes a harmonized chord technique in the 5th measure, involving a half-step bend on the 2nd string (7th fret) and a half-step bend on the 1st string (8th fret).

The guitar part includes a "Stick" technique in the 4th measure of Section A. The bass part includes a "Stick" technique in the 4th measure of Section A. The drums part includes a "Stick" technique in the 4th measure of Section A.

The musical score is arranged in four staves:

- Vocal:** Features the lyrics "drive me cra - zy kis - sing me ba - by I don't mean may - be Dou - ble talk - ing ba - by". Chord symbols E7, E^b7, D7, and E^b7 are placed above the staff.
- Guitar:** Includes a treble clef staff with chords and a bass staff with fret numbers (T, A, B) and fingerings (e.g., 5/7, 6/7).
- Bass:** Includes a treble clef staff with notes and a bass staff with notes and fingerings (e.g., 2, 0, 2, 0).
- Drums:** Shows a single bass drum line with rests and a double bar line indicating a change.

Vocal

A7

Please _____ make _____ up your mind _____ Oh, _____ oh, oh, Pret-ty shak-ing wom-an

Guitar

C

A7

Bass

Drums

Scick

Vocal

A7 A9 D9

If — you still could — yeah, Ask — your pap - py will him

Guitar

(M) (M) L Arpeggio L Arpeggio

Bass

Drums

Vocal

D9 A9 E7 E^b7

If — I still could — yeah You drive me cra - zy

Guitar

(Arm) (Arm) (Arp) (M)

Bass

Drums

Vocal

D7 E^b7 E7 E^b7 D7 A7

kis-sing me ba - by I don't mean may - be Dou-ble talk-ing ba - by please — make — up your mind — (h —

Guitar

to 1.

Bass

Drums

Vocal D A7

Guitar M C C U D

Bass T A B 0 4 2 4 2 4 2 4 0 4 2 4 0 4 2 4

Drums 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Vocal D7 A7 E7

Guitar C C C C C D P S P S

Bass T A B 0 4 2 4 0 4 0 2 2 4 2 4 2 0 4 3 2 1 0 2

Drums 4

Vocal D7 A7

Guitar P H.C C C C

Bass T A B 0 3 2 1 0 4 0 1 2 0 4 2 0 4 2 4 2 0 4 2

Drums 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A7 D7

Vocal

Guitar

Bass

Drums

A7 E7 D7

Vocal

Guitar

Bass

Drums

A7 2. A7 E A7

Vocal

Guitar

Bass

Drums

up your mind

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for the Vocal line, featuring a treble clef and a key signature of two sharps (F# and C#). The vocal melody is written in a simple, melodic style. The second staff is for the Guitar, which includes a treble clef and a key signature of two sharps. The guitar part features a complex, melodic line with many triplets and slurs. The third staff is for the Bass, which includes a bass clef and a key signature of two sharps. The bass part features a simple, melodic line. The bottom staff is for the Drums, which includes a bass clef and a key signature of two sharps. The drum part features a simple, melodic line. The score is divided into two main sections, A7 and D7, which are marked at the top of the page. The A7 section is the first half of the score, and the D7 section is the second half. The score is written in a clear, legible font, and the notation is accurate and professional.

Guitar

Chords: A7, E7, D7

Key signature: One sharp (F#)

Time signature: 4/4

Bass

Key signature: One sharp (F#)

Time signature: 4/4

Drums

Time signature: 4/4

The musical score for 'A7' is presented in a four-staff format. The top staff is for the Vocal line, which is mostly silent. The second staff is for the Guitar, featuring a melodic line with 'H.C.' (Harmonics) and a bass line with fret numbers. The third staff is for the Bass, with a simple line of notes and fret numbers. The bottom staff is for the Drums, showing a rhythmic pattern with a '4' indicating a four-measure phrase.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two main sections, A7 and D7, indicated by chord symbols above the staves.

Vocal: The vocal line is written in a treble clef. It begins with a whole rest in the first measure of the A7 section, followed by a whole rest in the second measure. In the D7 section, it starts with a whole rest in the first measure, followed by a half note G4 in the second measure, and then a whole rest in the third measure.

Guitar: The guitar part is written in a treble clef. It features a complex arrangement of chords and melodic lines. In the A7 section, it includes a (8va) marking, a 5va marking, and a 3va marking. The D7 section includes a 3va marking and a 3va marking. The guitar part is heavily marked with triplets and other rhythmic notations.

Bass: The bass line is written in a bass clef. It begins with a whole rest in the first measure of the A7 section, followed by a whole rest in the second measure. In the D7 section, it starts with a whole rest in the first measure, followed by a half note G2 in the second measure, and then a whole rest in the third measure.

Drums: The drum part is written in a bass clef. It begins with a whole rest in the first measure of the A7 section, followed by a whole rest in the second measure. In the D7 section, it starts with a whole rest in the first measure, followed by a half note G2 in the second measure, and then a whole rest in the third measure.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar-oriented arrangement, likely for a solo guitarist or a small ensemble. The score is written for five staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

The score is divided into five measures, each with a chord symbol above it: A7, E7, D7, and A7. The vocal line is mostly silent, with a few notes in the first measure. The guitar line is the most complex, featuring many triplets, sixteenth notes, and slurs. The bass line is simpler, mostly consisting of quarter and eighth notes. The drums are indicated by a single slash in each measure, suggesting a simple, steady beat.

The guitar part is written in a way that suggests a specific playing style, with many triplets and slurs. The bass part is written in a way that suggests a simple, steady beat. The drums are indicated by a single slash in each measure, suggesting a simple, steady beat.

The musical score for 'A7' is presented in a four-staff format. The top staff is for the Vocal line, which consists of a single whole note rest. The second staff is for the Guitar, featuring a melodic line with various fret numbers (10, 12) and chord markings (M, C, H.C, w.c). The third staff is for the Bass, showing a rhythmic pattern with fret numbers (2, 4, 0) and a double bar line. The bottom staff is for the Drums, featuring a rhythmic pattern with diamond-shaped notes and a double bar line.

D7

A7

E7

Vocal

Guitar

Bass

Drums

D7

A7

Coda

A7

Vocal

Guitar

Bass

Drums

up your mind

A7

D7

A7

A6⁹

Vocal

Guitar

Bass

Drums

yeah

rit.

MY ONE DESIRE

マイ・ワン・ディザイアー
Words & Music by Dorsey Burnette

リッキー・ネルソンのヒット曲で、シャッフル・ビートのナンバー。[A] 1～3小節目のギターは、この曲のメインのバックギン・パターン。ギターはまずこのフレーズをオルタネイト・ピッキングで弾けるようしっかり覚えよう。さらにここでは若干ミュート気味に演奏しているので、原曲をよく聴いて、ニュアンスをつかもう。フィンガリングも意外に難しいので要注意。2拍目ウラから3拍目アタマ、4拍目オモテからウラへのコード・チェンジ（小節全体の流

れとしてはコードB7のみ）を正確かつスピーディーに行うのがポイントだ。同じ部分のベースは、単音フレーズなので、フィンガリング的にはギターほど難しくはないが、その部分のリズムには注意を払っておこう。[D]のアルペジオ・プレイによるギターはコードF#部分が難しい。ドラム&ベースはテクニク的には難しくはなく、リズム・キープをしっかりと行おう。

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The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Above the Vocal staff, there is a musical notation example: a quarter note followed by a triplet of eighth notes, with the label 'B7' below it. The Vocal staff begins with a treble clef and a key signature of three sharps. The first measure contains a whole note E5, followed by three measures of rests, and a final measure with a half note G5 and a half note F#5. The lyrics 'I wan - na' are written below the final measure. The Guitar I staff has a treble clef and a key signature of three sharps. It contains a complex rhythmic pattern in the first measure, followed by two measures of rests, and a final measure with a half note G5 and a half note F#5. The Guitar II staff has a treble clef and a key signature of three sharps. It contains a complex rhythmic pattern in the first measure, followed by two measures of rests, and a final measure with a half note G5 and a half note F#5. The Bass staff has a bass clef and a key signature of three sharps. It contains a complex rhythmic pattern in the first measure, followed by two measures of rests, and a final measure with a half note G5 and a half note F#5. The Drums staff has a bass clef and a key signature of three sharps. It contains a complex rhythmic pattern in the first measure, followed by two measures of rests, and a final measure with a half note G5 and a half note F#5.

B7

Vocal

walk with you Talk with you all night long And there's
 be with you Be great with you ba-by to - night Well to

Guitar I

T A B

4 2 7 4 0 4 2 3 0 3 1

Guitar II

T A B

Bass

T A B

2 7 2 0 2 2 0 1

Drums

B7 **F#** **F** **F#**

Vocal

no bet - ter time than to - night To get you un - der the stars a - bove
 get you in my arms to - night Eve - ry - thing's gon - na turn out fire

Guitar I

T A B

4 2 7 4 0 4 2 3 0 2 3 2 3 2 2 1 2 3 3 2 2 4 2 2 M

Guitar II

T A B

Bass

T A B

2 2 1 1 2 2 4 1

Drums

1 3 5

C B7 B G^m

Vocal: Put your lips to mine with you kiss of fire Oh, yeah, Just to

Guitar I: Arpeggio

Guitar II

Bass

Drums

1 3 5
to Φ

E F# B7

Vocal: be with you ba-by to-night Is my one de-sire I want na

Guitar I: (Arp.) Φ c M

Guitar II

Bass

Drums

2. B D F\# E B

Vocal

Well all the time I've wasted _____ ba - by Be my _____ steady date _____ I

Guitar I

Arpeggio

Guitar II

Bass

Drums

E B to B7

Vocal

want to make up for lost _____ time To - night, and I just _____ can't wait _____

Guitar I

Arp.

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

B7

[E] B7

Vocal

Guitar I

Guitar II

Bass

Drums

B7

F#

F

F#

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: F, B7, B, G#m

Vocal: [Empty staff]

Guitar I: Treble and Bass staves with notes and fret numbers. Includes markings: H.C, C, B, U.D, 3, H, 3, S.

Guitar II: Treble and Bass staves with notes and fret numbers. Includes marking: Arpeggio.

Bass: Treble and Bass staves with notes and fret numbers.

Drums: Treble and Bass staves with rhythmic notation.

Chords: E, F#, B7

Vocal: [Empty staff]

Guitar I: Treble and Bass staves with notes and fret numbers. Includes markings: S, H, 3, P, S, H, 3, H, S, H.C, H.C, H.C, D, P, S.

Guitar II: Treble and Bass staves with notes and fret numbers. Includes markings: (Arp), q.c, M, (Arp), q.c, M.

Bass: Treble and Bass staves with notes and fret numbers.

Drums: Treble and Bass staves with rhythmic notation. Ends with **D.S. ②**.

Coda ② **Coda ③**

Vocal **Vocal**

Guitar I **Guitar I**

Guitar II **Guitar II**

Bass **Bass**

Drums **Drums**

B7 B7 G B7

H.C. H.C. D 4 2 4 0 4 2 3 0 3 1

2 2 2 2 0 2 0 2 2 2 0 2 2 0 1

D.S. ③

Vocal **Guitar I** **Guitar II** **Bass** **Drums**

B7 F# F

9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 4 2 4 0 4 2 3 0 2 3 2 3 2 2 2 3

5 5 5 5

4 3 2 1 4 4 3 3

90

Chords: F# B7 B G#m

Vocal: [Instrumental]

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]

Arpeggio

Chords: E F# B7

Vocal: [Instrumental]

Guitar I: [Instrumental]

Guitar II: [Instrumental]

Bass: [Instrumental]

Drums: [Instrumental]

(Arp.)

Well

D.S. ④

Coda ④ B7

Coda ⑤ B

Vocal

Yeah, _____ Just to be with you ba - by to - night _____

Guitar I

H.C. H.C. D

Arpeggio

Guitar II

Bass

Drums

D.S. ⑥

Vocal

_____ Is my _____ one de - sire

Yeah, Just to

Guitar I

F# B7

1. 2. B

Guitar II

Bass

Drums

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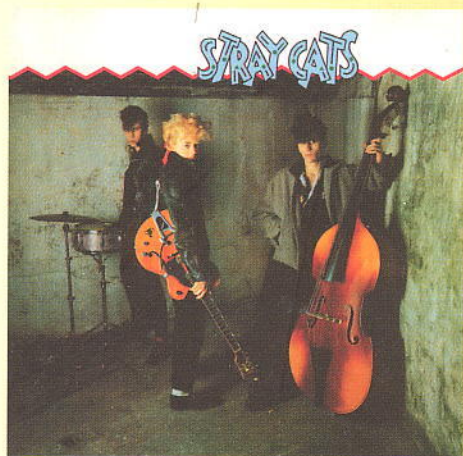


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